



# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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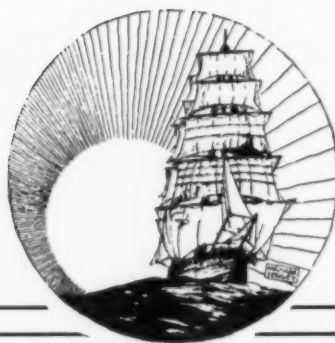
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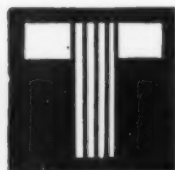
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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA. Subscriptions to SCHOOL ARTS and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER, MASSACHUSETTS.

# ALL FRONT and NO BACK



## an EDITORIAL



TO THOSE who have travelled over our country and who have visited the cities of Europe or South America the appellation of "all front and no back" will not come as a shock when applied to our country's civic planning. Unfortunately, so many of our cities, started in the meager periods of pioneering construction, have as they approached the time of cultural development, found their harbor fronts deformed with industrial factories and railroad yards. A small frontage, perhaps, is all that is available in later years, and the esplanades and panoramic sea fronts that attract thousands of North Americans to other ports of the world are an unknown beauty in our part of the globe.

- Before entering our cities by rail or auto we so often pass through attractive rural sections or suburban zones and then suddenly are plunged through tenement and industrial sections of wretched environment. Our greatest cities receive their visitors and guests in a palatial union station set in conglomerated factory districts or a traffic congested zone with narrow streets. One traveller from abroad stated that he always pulled the curtain down as an American city was approached because the contrast from the country to the city's outer sections was so depressing and ugly, *especially the back yards of city homes*. His statement that Americans as home builders believed in "all front and no back" is one that I have never forgotten. Some years ago the *Ladies' Home Journal* campaigned toward improving this very "back yard condition," as it was one of general application to the back yards of even fine mansions. Pages were devoted by this forward looking publication to showing "before and after" effects of disorganized and neglected yards and many ideas of lattice fences, shrubbery screens, and simple garden planning were shown to bring civic beauty where garbage and rubbish held sway before.

- Almost any of our cities, large and small, have this same problem constantly with them. Credit must be given to women's organizations for vast improvements and incessant bettering of such conditions, but there is still a lot to be done. A visit to any city will find ugly alleys within a short distance of an "impressive civic center." Even our nation's capitol at Washington has its tenement alleys but a few blocks from its dome; and our great tendency is to think we have to have such conditions and accept them as part of the scheme of living.

- The combining of art and civic beauty can commence even in the school grades, and any "missionary work should commence at home." Instead of thinking that "civic art" is a matter of city parks, civic centers and community houses, we better think more of our own homes and our own back yards. If all our yards were made more attractive and cleaned up, we wouldn't need to retreat to the highways or to the city parks. Our school projects can be more fully integrated or "saturated" with our daily experiences if we apply them to the children's everyday home environment rather than to the school grounds, the city hall or the study of the Greek front on the town bank, and call it "civic art."

- Civic art growth may be wrecked by the neglect of little things, and one of these little things is our back yards. Take a village, town or city with its back yards "face-lifted" and the rest of the alleys and streets and parkways will naturally fall into step, because the youths who found how to correct their own door-steps will be the civic leaders of tomorrow and demand art and order in civic buildings and byways. Perhaps the growth of cultural ideals will influence better political ideals. If good living is necessary to good thinking, better living is certainly needed in our law-making centers.

- In teaching the simple art principles that go toward creating better home interiors and home exteriors I can think of no more important civic ideal for the art teacher of today. We have passed the period when home parlors were used only for funerals, marriages or the minister's visit, and contained carpets that required shoes off for the family who entered from the back yard. The time has come now for better back yards. "All front and no back" can become a thing of the past.

Pedro J. Lemo



## “POPSVILLE”

This illustration represents some of the "properties" of Popsville, described by Helen Cabot Miles in her article in this issue, as they appeared spread on the floor of the auditorium before being hung

**Helen Cabot Miles, Levi F. Warren Junior High School, West Newton, Massachusetts**





**COCKATOOS  
and PERSIMMONS**

Painted by  
Jessie Armes Botke  
Santa Paula, California



# THE FIRST GRADE BUILDS A POST OFFICE

ELISE REID BOYLSTON

*Project by*

MRS. JURA TAFFAR COLE

First Grade Teacher

Sylvan Hills School, Atlanta, Georgia



Children of the First Grade, Sylvan Hills School, Atlanta, Georgia, playing post office. Mrs. Jura Taffar Cole, Teacher



HE subject of community life in the lower elementary grades may be made most delightful through the study of the post office as a unit. This project was carried out most successfully in the first grade. A visit to a local station motivated the activity, and the children were surprised to learn that their friend, the postman, was only a small part of an intricate system. They found that local and out-of-town letters had their own compartments with helpful signs; that packages sent by parcel post must be weighed; that general delivery mail was filed in lettered pigeonholes; in short, that a United States post office was worthy of quite a bit of consideration.

- Building the miniature post office was an easy step from the real thing. Eagerly the children discussed the most convenient place for the set-up, the required dimensions for a sizable structure, and the material necessary to begin its construction.

- Even amateur artists just seven years old know that building plans must be drawn; so the walls were roughly laid out on paper, leaving space for windows and letter chutes, and at last a simple working drawing was produced.

- One of the hardest problems that confronts a modern teacher is the collection of cast-off material with which to build. In this case, a mattress box made of heavy cardboard was used for the foundation. Large pieces were trimmed down for the sides, and the openings were measured and cut. In order to hold the cardboard in place, a framework of two-inch boards was nailed around it, and a shelf made of orange crates was placed behind the parcel post window. A carton with collapsible partitions furnished pigeonholes for general mail, and several crates in the background not only were used as shelves for cancelled stamps, money order blanks, etc., but some were turned into chairs by the skillful sawing away of certain portions.

- A small carton nailed to a support was given a coat of green paint, and became a realistic looking letter box, while a larger carton was turned into a receptacle for packages after the proper openings were made and four legs added. Signs had to be lettered with the aid of the printing press, words had to be correctly spelled, and large letters for U.S. Post Office and Atlanta, Ga., had to be cut.

- By this time, the make-believe post office had taken on quite an air of reality, and it required only

the finishing touches to make it perfect. It was delicious fun to paint over the outside, oh, so carefully! It was not work at all to cut figures for the large calendar, and it was even more delightful to make the blue cardboard caps and the brown burlap satchels.

- Everybody had a part in coloring the outlined figures of postmen on the white chair-backs, and sewing them together; and everyone entered heartily into the sport, and gaily weighed packages on the scales that they themselves had made, or pasted

foreign stamps into delightful scrapbooks made of drawing paper.

- The postman as a costume doll added interest to their own wardrobe. The planning and building of a post office gave opportunity for socialized activity, and to these children of the First Grade of the Sylvan Hills School, the pride of creating something worth while lent a real live interest to the project of Community Life. Perhaps the foundations have been laid for a more intensive study later of the architecture of their beautiful city.

## Everyman's Art

"What I mean by art, then, is not the affair of a few but of everybody. It is order, tidiness the right way of doing things and the right way of making things ...It is a question of pleasant railway stations, of street cleaning, of controlling advertisements, of making our houses fit for sane people to live in and of cooking meals fit for healthy people to eat." -from England

# The RADIO IN ART EDUCATION

BELLE C. SCOFIELD

Assistant Director in Art Education

MARIE STEWART, Art Department  
Indianapolis Public Schools



ANY intermediate grade teachers are confronted by the question, "How can I develop a real knowledge and appreciation of the art of these countries that the children are studying in the Social Study program, when there is so little available material for children's use in research work; when references for teachers' use are limited, and often the best material has already been drawn from the library by the first comers, or perhaps may not be drawn out at all; and my free hours are not numerous enough to admit of very extended research work in the library?" One can sympathize with her in trying to meet this problem. Perhaps some of these teachers have not even had the art training necessary to enable them to select and use wisely the most worth-while material for use in the limited time at their disposal.

- In order to help the teachers to meet this need the Art Department of the Indianapolis Public Schools tried the experiment of using the radio as a help. A fifteen-minute period once in two weeks from 2.15 to 2.30 p.m. was generously given to the art work by WFBM.

- A sheet of suggestions for preparation for the broadcast and for follow-up work after the broadcast was sent to each fifth and sixth grade teacher in schools where radios were available, some days before each broadcast. Accompanying these sheets were sheets of drawings for each child in grades five and six to be used by them during the broadcast. About 8600 of these children's sheets were sent out before each of the eleven broadcasts given during the year.

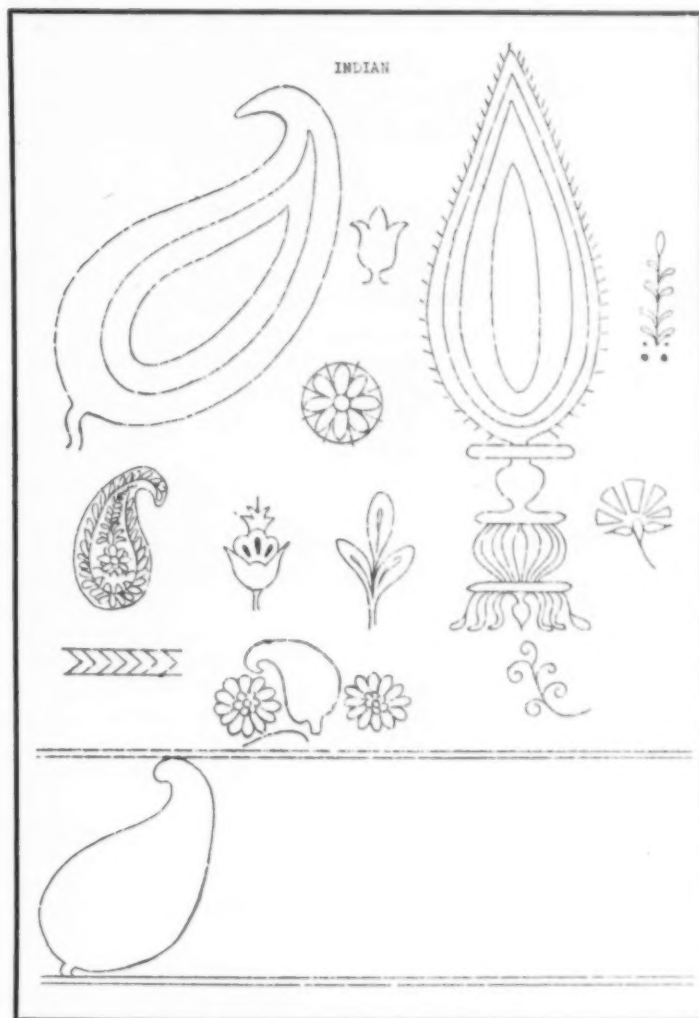
- It was found that the broadcasts during the first semester came rather too frequently. Not enough time was allowed for preparation and follow-up work to make the best use of the material. Consequently during the second semester the broadcasts were given once a month only.

- Following is a list of the topics in the order given:

## FIRST SEMESTER

### Puzzles in Art

1. Oriental Puzzles
2. Egyptian Puzzles
3. Puzzles from India
4. Persian Puzzles
5. Puzzles in Christmas Symbols (December)
6. Puzzles in Architecture
7. Puzzles in Sculpture



An example of the working sheets that were given each child in grades five and six to be used during the art broadcasts in the Indianapolis schools.

## SECOND SEMESTER

### Adventures in Art

8. Art Adventures in Greece and Rome
9. Art Adventures in Spain
10. Art Adventures in Russia
11. Art Adventures in Scandinavia

- The script was written by the Art Department and was broadcast in the form of a conversation between one of the special art teachers and a high school boy.

- During the broadcast the children were equipped with one of the working sheets sent out and with pencil or crayon or both as needed. Examples of the work of the children were sent in to the central office from time to time in order to help in evaluating the work. With each broadcast some improvement was made in the technique, in the matter of timing, repetition of important points, elimination of so-called dry material, etc.

- On the whole, the teachers using the radio sheets were quite unanimous in voicing the opinion that the work had been a real help in giving the children of these grades some knowledge and appreciation of the art of the countries studied.

- The Art Department plans, therefore, to continue the work in connection with the study of the countries



of Northern Europe, by these grades, during the coming year.

### PUZZLES IN ART

November 10, 1936

WFRM

2.15 p.m.

#### ART BROADCAST ON INDIA

##### *Preparation before Broadcast*

To teachers of Grades V and VI:

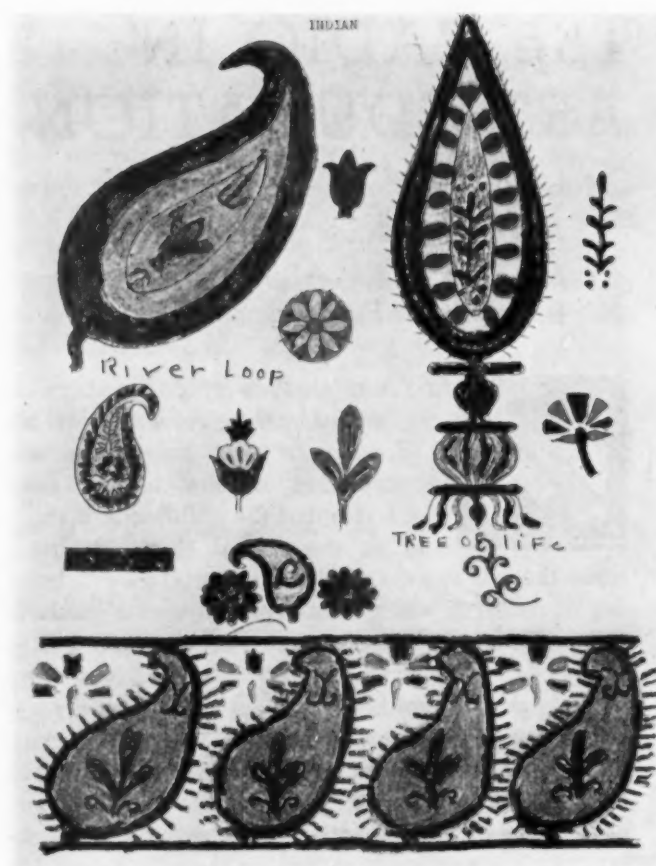
Please have the children make the following preparation for the art radio broadcast, November 10, at 2.15 p.m.

1. If possible, read the chapter, "The Garden of Immortality" in Richard Haliburton's "Royal Road to Romance."
2. Refer to the picture of the Taj Mahal, page 41, Inspirational Art Book VII.
3. Show the children pictures or examples of Indian textiles.
4. Write the following words on the board: Taj Mahal, Mohammedan and Buddhist style.
5. Have one enlargement of the page showing the sketch of the Taj Mahal made by a pupil. Delegate someone to do the lettering on this enlargement when the broadcast calls for it.
6. Provide each fifth and sixth grade pupil with the other page of designs sent from the Art Department.

##### *Activity During Broadcast*

1. This other sheet of Indian designs should be on the desk of each pupil to be used as directed during the broadcast.

Belle C. Scofield



The working sheet completed and colored by the student.

## PUPILS PARTICIPATE in SCHOOL GOVERNMENT



THE URGE to make pupil activities the subject of a mural for the school originated in and developed from the whole-hearted interest of the pupils in their participation in school government. The Roosevelt Civic League, as the pupils state in their slogan on the frieze, "develops citizenship by creating situations in which every student lives citizenship every day."

• Predominant in children of junior high school age is a love of authority and an almost passionate desire for freedom—two well-recognized traits of adolescence which are responsible for much of the disciplinary trouble in the old formal type school; hence when the Roosevelt Junior High School was opened twelve years ago, the faculty concentrated on securing constructive results through these existing characteristics by allowing students to participate actively in the executive work of school management.

• Any stereotyped plan is superficial and ineffective; therefore, phases of the present system were intro-

duced gradually through the home rooms and civics classes under careful guidance. All activities resulted from felt needs within the system. Each provided opportunity for invaluable training in citizenship.

• With the elapsing of one year, the Roosevelt Civic League emerged from the embryo state, a well developed and growing organization and was launched, making Roosevelt Junior High School a democratic school community in which the entire student body has a voice in the government and a feeling of responsibility for its welfare.

• This frieze is comprehensive in its portrayal of our pupil participation in school administration. It is thirty-four feet long and occupies an attractive space on a corridor wall facing the school library. As a unit, it motivated the work of a group of ninth grade art students for a period of six months, and provided a wealth of opportunity in creative design, composition, figure drawing, lettering, color study and painting.

LENORE LINEHAN  
Art Instructor  
LILLIAN G. SWAN  
Director of Art  
Roosevelt Junior High School  
St. Paul, Minnesota



Pupil activities were the subjects used for murals for the Roosevelt Junior High School, St. Paul, Minnesota. Lenore Linehan, Art Instructor; Lillian G. Swan, Director of Art

# POPSVILLE\*



HELEN CABOT MILES, Instructor in Art  
Levi F. Warren Junior High School  
West Newton, Massachusetts



**T**HE occasion was the Annual Pop Concert, a gala affair in our school, and a surprisingly professional performance for a Junior High School. The poor old "gym" had been crepe-papered to death during a series of class festivities, and so, as a last resort, the art department was called in to furnish a new idea. Miraculously there was one, and it took form.

- First, it involved the purchase of a roll of heavy wrapping paper, fifty inches wide, some grocer's tape, calsomine, in a few indispensable colors, and a dozen big brushes. Then it demanded the combined imaginations of the art classes—and the result was Popsville.

- Tiny sketches were made for an inn, Ye Poppy; a country store; a red schoolhouse; a church; a gas station, for Popsico; lamp posts; hollyhocks; telephone poles and trees—in short, a complete village. The proportion of the sketch determined whether the working surface should be made up of one, two, or three of the fifty-inch strips, and the heights averaged eight or nine feet.

- Time was short, so the minute a sketch was approved the strips were taped together, the drawing made quickly and freely in chalk, and the painting begun promptly. If a boy ran out of ideas when he got to the roof, no matter—someone in the next class would be sure to be begging for a job. Sometimes there were thirty students at a time on the assembly hall floor working with conscience and co-operation, though of course they weren't aware of that, for here, at last, was a project with such an appeal that the only problem was to make paper and brushes and floor space go around. Children who couldn't design, *could* cut out. Two who could design, how-

ever, did a town hall whose clock tower fitted around the real clock, fifteen feet from the floor. That took engineering, and the result was a masterpiece.

- The stage, which had always seemed bare and uninteresting, was covered with a garden wall, and against it the most marvelous flowers of undetermined specie grew.

- Then came the "village hanging," and that since the first had presented difficulties. The walls are of brick. Further, there are but few areas uninterrupted by radiators, ventilators, or other inconvenient obstructions. At this point the woodworking department came to the rescue, and this was the solution: About twenty feet from the floor a sort of clothesline was strung, attached to window gratings, pipes, and ventilators. In the tops of our "properties" holes were punched, well reinforced, and from these cords strung vertically to tie to the line. Even some of the radiators could be covered in this way, and no one objected to the slight bulge that resulted. Under the ventilators, which, of course, couldn't be covered, were fences and flowers so gay that the drab paint above became practically invisible. The finishing touch was six bill boards, "Popsville Rotary Welcomes You," "Popsicles," etc., which were installed over the basketball backdrops.

- Popsville was not realistic in the least, as you will have gathered. In fact, it had a peasant flavor combined amazingly with rural New England. Adjoining the barn was a roman-striped silo, and the country store was built of flowered tiles, but strange as it sounds, its success was triumphant. Moreover, it was *such* fun; and so inexpensive! Try it on your "gym." Also, somebody please give us, in exchange, an idea for next year.

\*See Color Cut, page 291



Many classrooms make miniature models and settings of their community. This is a Transportation Project from a class in Virginia, Minnesota





Cut paper still life groups by Viennese school children. From the International School of Art Exhibition.

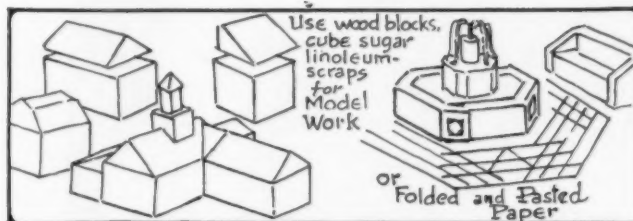


Cut paper form arrangements are excellent training toward pictorial composition. Kitchen utensils and tableware may be used very successfully for still life groups as demonstrated by these examples from Europe.



# OUR "SUGGESTION" PAGES FOR JUNE

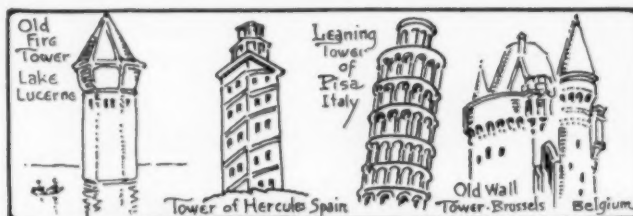
**TOWN AND CITY PLANNING** always focuses in the civic center. Villages generally have built around a church, the cities around a cathedral, government hall, or castle. A village housing the retainers of the lords in the castle, has grown in time to a city. Have the class with blocks of wood or paper cut houses, arrange and complete a mountain or valley village, using it to make drawings, sketching different views of it. Have them do the same with a town square, planning an artistic fountain for a tree-parked civic center. Have them sketch roofs.



**CASTLES AND MEDIEVAL LIFE** is perhaps the most enthusiastically received subject for pupils in the history class. It permits of an excellent integration for the art teacher. The studying and planning of a complete castle and using it as a basis for teaching good spacing, perspective, coloring, architecture, costume and furniture, is very evident. Art instruction tied up with a subject such as medieval life becomes a real alive and progressive art subject, one that will interest the boys as well as the girls without diminishing in interest each time it is used.

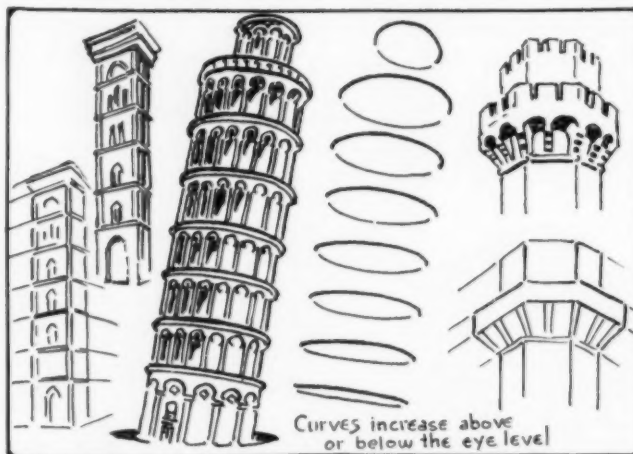


**GUARD TOWERS** are of many forms, and the starting of a collection stimulates interest and the search of information along the lines of geography and history. The shelter, food, and habits of the people who built all the many types of guard towers throughout the world is a natural development. The great wall of China; the towers remaining in London; Milan, Brussels, Rome, Rouen; the fire tower at Lucerne, Switzerland; the tower of Hercules in Northern Spain, all are towers of interest for the art class, and are but a few of many.

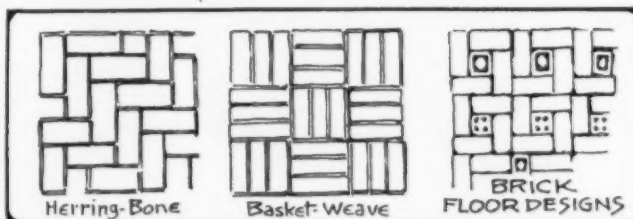


**CASTLE TOWERS and WATCH TOWERS** is an ever interesting subject for pupils studying history of the ages of knighthood or exploration. The study of towers can make a project all of its own for several school months, as it can include not only drawing, but design, first steps in architecture, perspective, color, and carry over into constructive handicrafts if models are made of any of the projects.

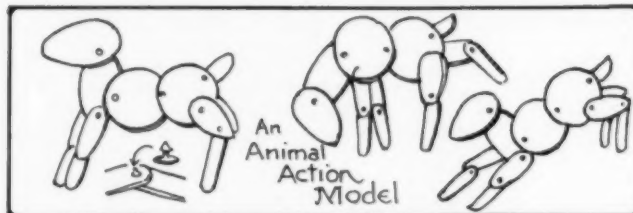
The first uses of towers were for religious and military purposes, and many were used for signal fires, becoming in time lighthouses on the seaside. As early as 2700 B.C. the Assyrians built towers for fortification, and many cities of the crusade periods built series of towers on the city walls. A few of the walled cities that still remain that are fine examples are: Carcassonne and Aigues Mortes in southern France; Lugo, the Roman capital built in northern Spain between the second and the fourth centuries; the walled city of Segovia in Spain north of Madrid; Rothenburg and Dinkelsbühl in Germany; York in England; Ravenna and San Gimignano in Italy; Giotto's Tower and Venice's Campanile; London Tower and the Giralda Tower at Seville, are works of architectural art for the pupils to study and enjoy.



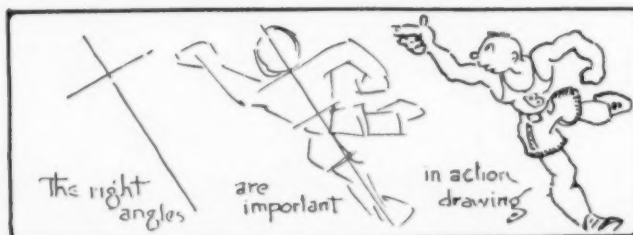
**ANCIENT AND MODERN WALLS** can be a subject of much interest. Many materials have been used for building walls. Study why people built walls of tree limbs and how this developed the use of timbered frames with rock and brick. Study, also, how ramped earth was used for walls by some people, and how mud or adobe brick became used for many buildings throughout the world. Have pupils, with clay and gravel, and small rocks, build miniature walls, of miniature brick forms, producing such forms as herring-bone and basket-weave patterns. See how many other patterns, brick-shapes may be used for. Cut-paper may be used for these patterns.



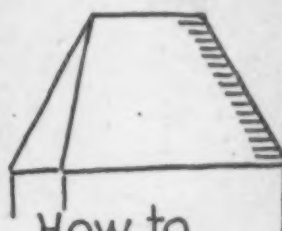
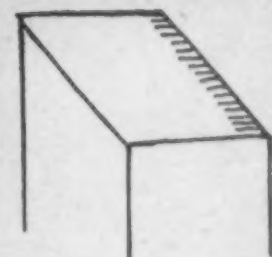
**ACTION ANIMALS** is a good problem to stimulate a knowledge of action and animation. Give two artists an animation subject to do and one may produce action only, while the second will give each part that little "quirk" that adds the life and animation missing in the drawing of the first. Have the students make up cut paper circular parts of any animal, using pictures to guide them, fastening the parts on a board with thumbtacks, or holding the parts together with laundry collar buttons. Moving these parts will pose the model to draw from.



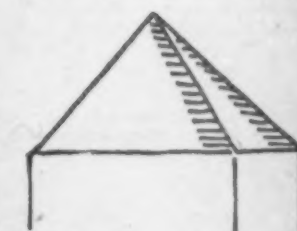
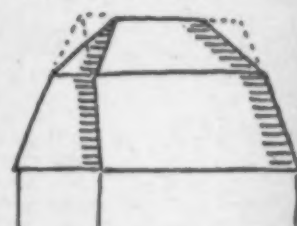
**COMPOSING THE CARTOON IDEA** requires a combination of story telling and drawing. Miss Weaver stimulates the idea in this final page of her popular cartoons by asking the student to plan strip-cartoons, self-supporting without explanation. This is the great fundamental value of all art. When a picture can carry the message or emotion to the observer or the public, just as the artist planned it, without the need of a "docent" or art gallery guide, then it has succeeded as art. When the artist's subject requires intricate explanation of its hidden meanings and vague "isms," then it has succeeded as a puzzle, but not as art.







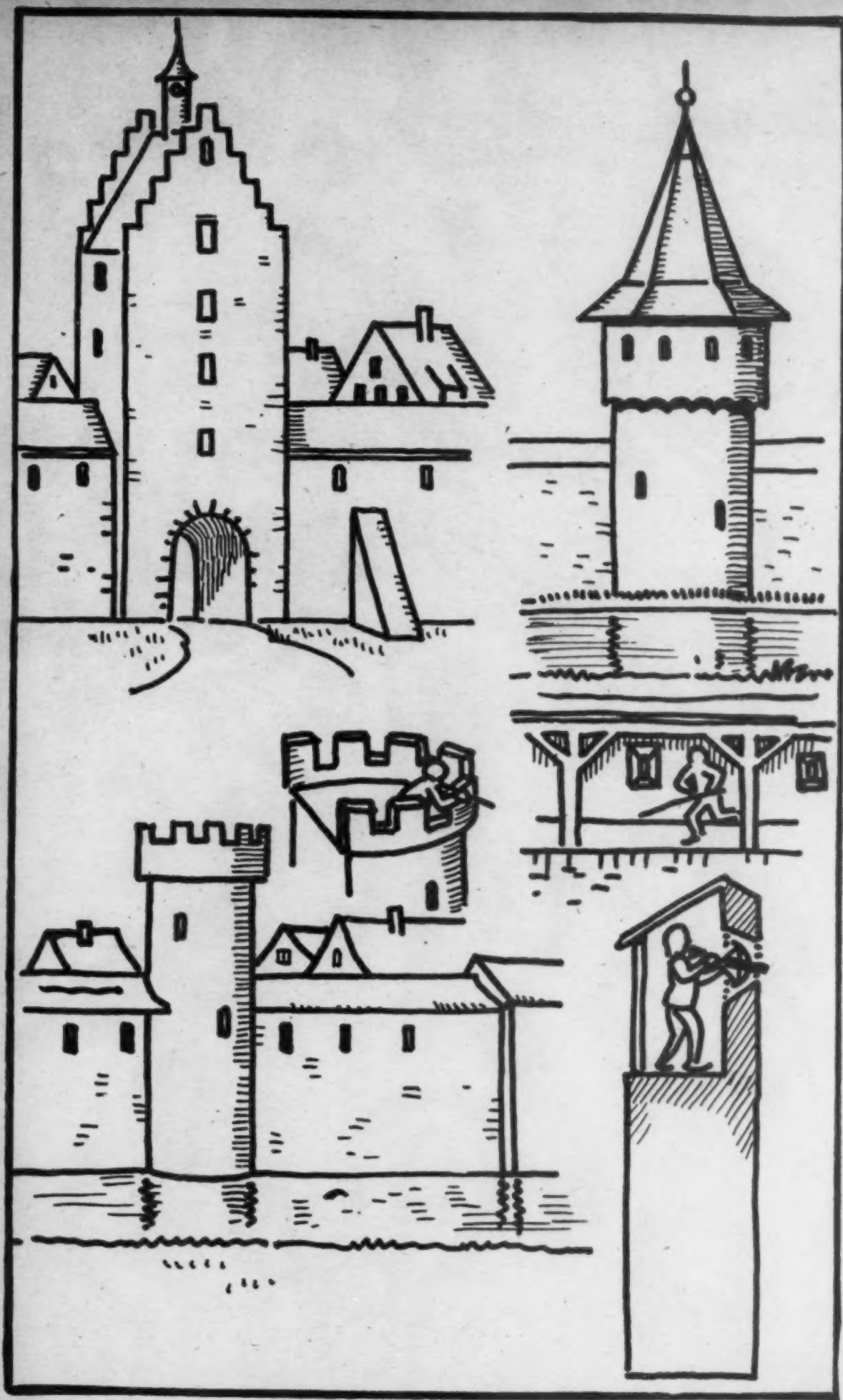
How to  
draw ROOFS







## CASTLE of the MIDDLE AGES



GUARD TOWERS

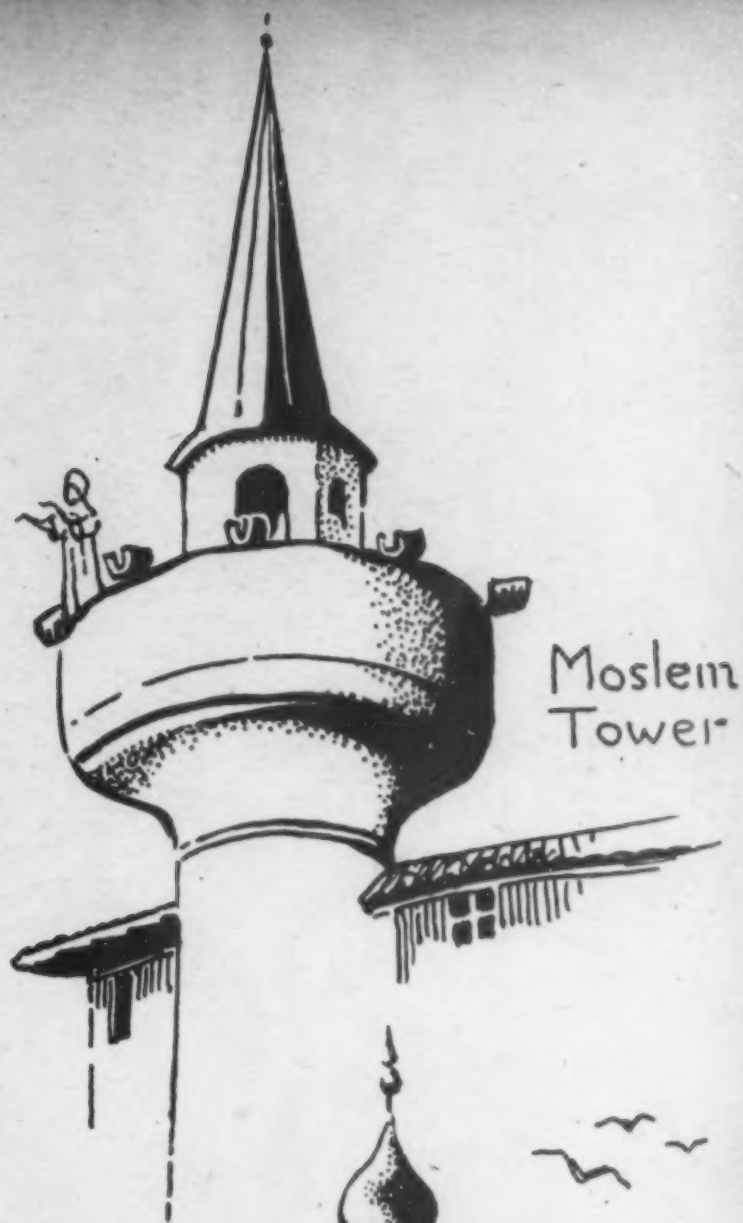


# EUROPEAN TO



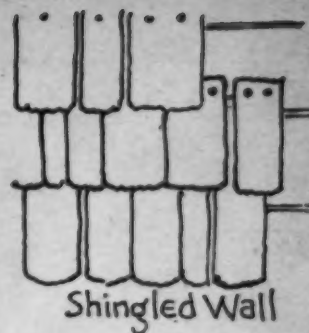


# AN TOWERS

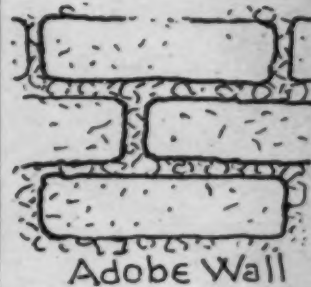




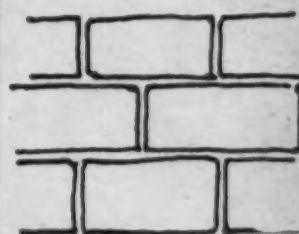
WALLED CITY  
Water Moat · Walled Bridge  
Guard Tower &  
Portcullis



Shingled Wall



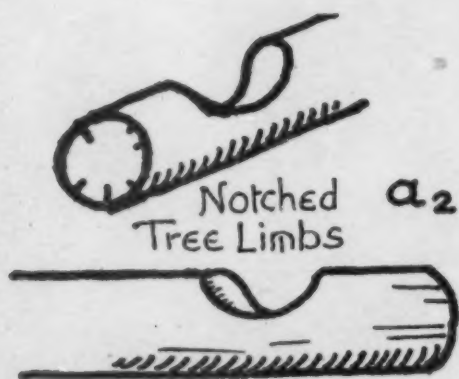
Adobe Wall



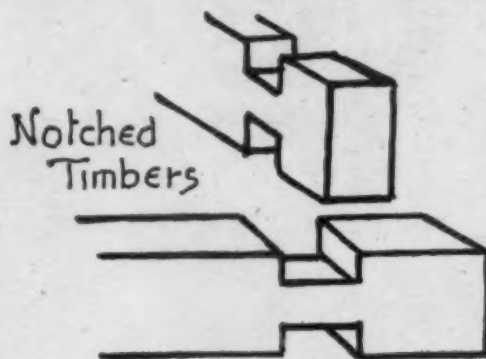
Brick Wall



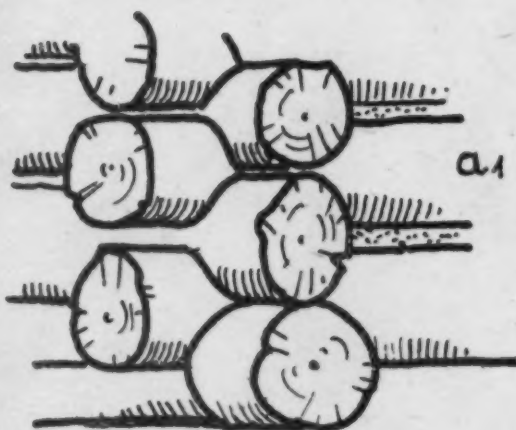
Rock Wall



Notched Tree Limbs a<sub>2</sub>



Notched Timbers



a<sub>1</sub>



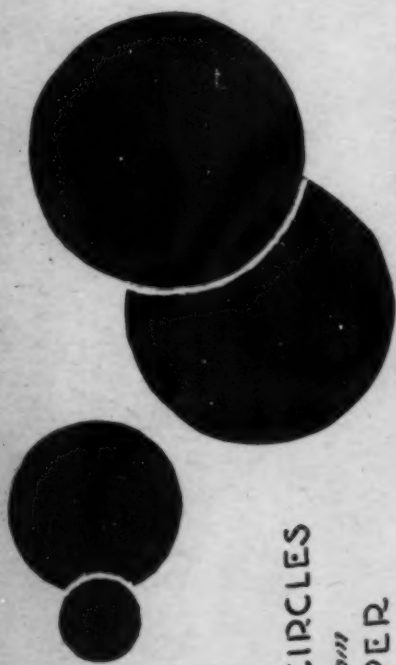
Timbered Wall House



Notched Timbers



# CIRCLE LAMB



CUT 4 CIRCLES  
from  
PAPER

ARRANGE in DESIRED  
POSITION and TACK in  
PLACE



ADD LINES



Circles may be  
arranged in differ-  
ent positions



REMOVE CIRCLES and  
ADD DETAIL



SHADE EDGES



Build all of your composition around the idea.



# **CARTOON** **HARRIET** **WEAVER**



All the figures had simple beginnings like these. →

If you like the strip cartoon, try first to see if you can make one without any conversation. Let your pen and sense of humor do the talking. Make up situations in several "acts" and see if they are self-supporting without explanations.





June  
1938  
309

## OUR COMMUNITY

EVADNE CHAPPEL, Instructor in Art  
Mark Twain School, Tulsa, Oklahoma

**E**VEN the youngest citizens are becoming conscious of the factors which make the home, the community, and the city a more desirable place in which to live, through the work of the school. Mother's and Father's duties in the home and the part which each child can take to make his home more desirable is carried over in class discussions of the activities or industries of the larger group in which he lives—his community or city.

• The 2A class read several stories about a small boy whose visit to a city made him realize the many people who make his life happier by the work which they do. There is the farmer who raises fruits, vegetables, cereals, and hogs; the dairyman who supplies the city with milk, cream, butter and cheese; the ranchman who raises cattle and sheep; the baker who makes the bread, cakes, pies and cookies; the grocer who sells the products of the farm, the dairy, the ranch and the bakery; the mail carrier who brings the letters; the motorman and the street car conductor who make transportation possible; the policeman and the traffic officer who make the streets safe for children to cross; the ice man; the tailor; the merchant and the banker.

• After "Our Community" was studied in the home room, it was suggested as a correlation problem by their teacher to the special teachers. In the art room the children studied figure drawing from models in preparation for the lesson. They were taught to draw the oval for the head, then add the neck, shoulders, body, arms and legs, hands and feet. The figure must fill the space and represent the desired character. If a difficulty were encountered, the child was permitted to pose a classmate until he was sure of his proportions. The figures were kept as simple as possible. The features were added to the oval, which had been divided into halves by horizontal and vertical lines. The eyes were placed on the horizontal line equally distant from the crossing of the vertical line, the eyebrows above the eyes, the nose halfway down the remaining space on the vertical line. Faces of the class were studied for proportions.

• Sheets of manila paper, 12 by 18 inches, and wax crayons were given to each child in the class. We spent five forty-minute periods on the lesson. The children usually finished two drawings in a period. Some of the children worked more rapidly than others. They were given sheets of gray bogus, 24 by 36 inches, a piece of white chalk, a blackboard eraser and a box of large kindergarten crayons, which enabled them to work more rapidly on the larger drawings. Wrapping paper or cardboard could be used in place of the bogus paper. The children were so proud to be given the larger sheets that they worked much harder, as they considered it

*Concluded on page 12-a*





# PASTED PAPER PICTURES

ROSE H. FERRY  
West Springfield, Massachusetts

**P**ASTED paper pictures are the outgrowth of a desire to find a medium for large poster effects suited to a number of grades.

• We celebrated the tercentenary of West Springfield, Massachusetts, with an historical school exhibition. Plans for the art department were flexible, allowing a great number of pupils to join in the display. We discussed the town history in the various seventh and eighth grades, and practiced figures and landscapes for two forty-minute lessons.

• The following week, each grade chose a subject of historical local interest and drew, in pencil and crayon, their impressions. The sketches were most interesting and attractive. The pupils in all classes chose the drawing they preferred. Competition proved very keen, the voting often resulting in a tie.

• A group of six pupils was finally appointed in each room, the leader being he whose work had received most votes. The special groups assembled and discussed the subsequent steps in construction. The teacher offered suggestions as to methods of procedure.

• Back in the home rooms each group was given a piece of wrapping paper four feet wide and six feet long. They planned a border and carefully enlarged the winning drawing by means of squares. Black pencil outline was employed. The pupils and teacher criticised the enlargements for poor spacing and faulty composition and drawing. Childish accents were left as the designer made them, whenever practical.

• All the class enjoyed an orgy of paper tearing. The varicolored construction paper was torn into tiny bits and the colors kept separate in boxes and envelopes. The colors ranged from the standards, through the browns and grays, to white and black. They used black to cover the entire border and pasted it on piece by piece. The pupils early discovered short cuts, spreading areas with paste and quickly filling in with paper, or employing pen points or pencils dipped first in paste, to handle the small pieces.

• Then they covered the entire outline with very small black papers. The photograph shows this stage of the work very well. Members of a group could all work at one time around a table, and the room teacher could add to the number as she wished. Many teachers used the poster work as a reward, and the eagerness and desire to work was beyond expectation.

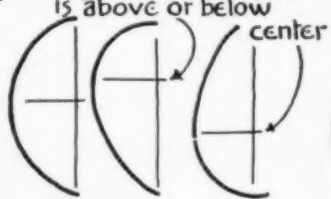
• Groups composed entirely of girls, or of boys, worked better than mixed groups. The leaders were interesting; some naturally assumed their position, a few needed encouragement, and others passed the

(Concluded on page 12-a)





Curved line form is more pleasing when widest part is above or below center

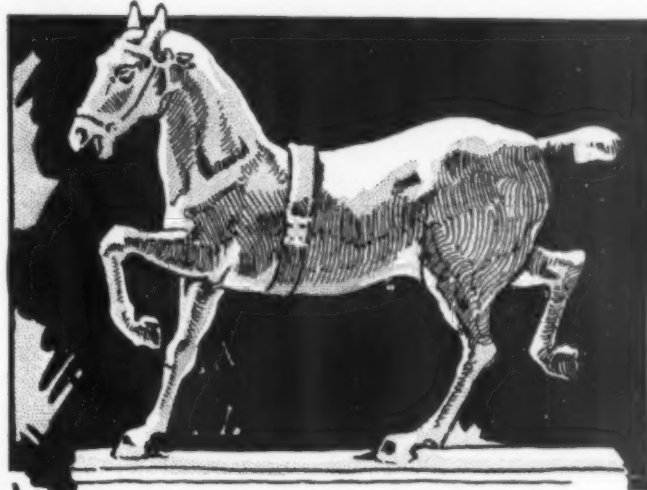


Curve of Grace

Curve of Strength

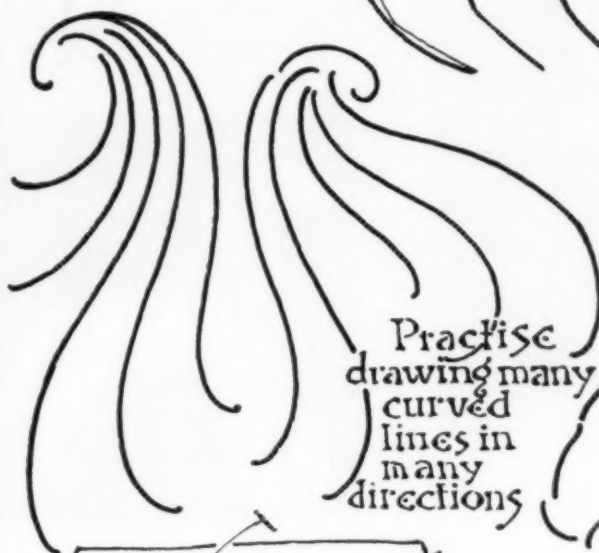
Combining Grace and Strength

# LINES of ANIMATION



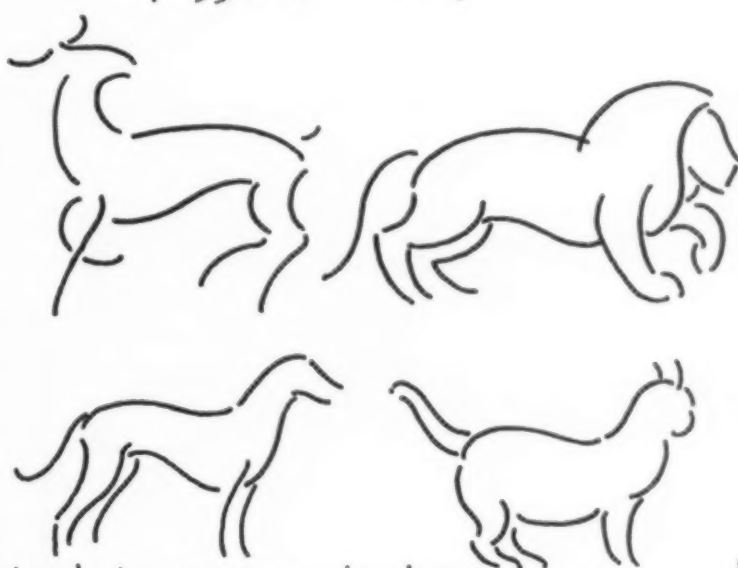
Use good sculpture or print from which to sketch the Curves of Action

Practise drawing many curved lines in many directions



"Polo player" etching by Carlton Moorepark

Use brush, pen or pencil for direct expression with as few lines as possible

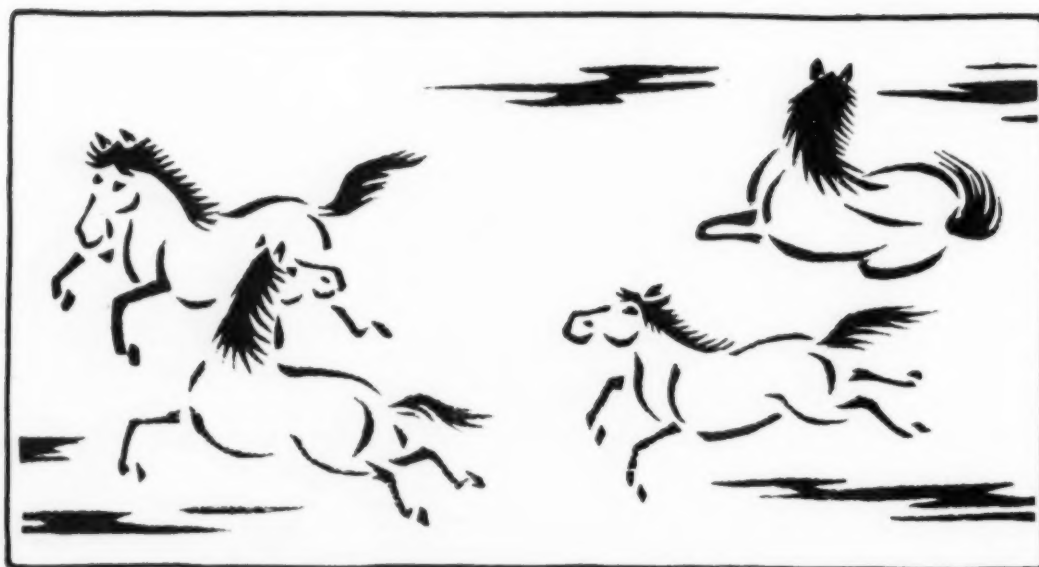
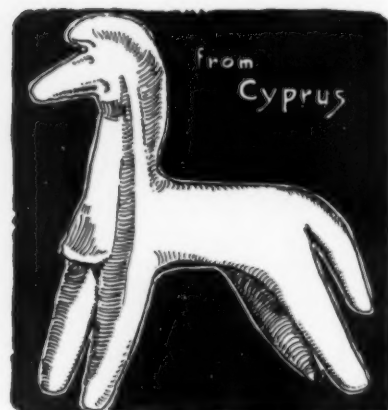


"Curve-sketch" many animals in repose and action





A brush drawing  
by Hokusai



Oriental brush  
Drawing



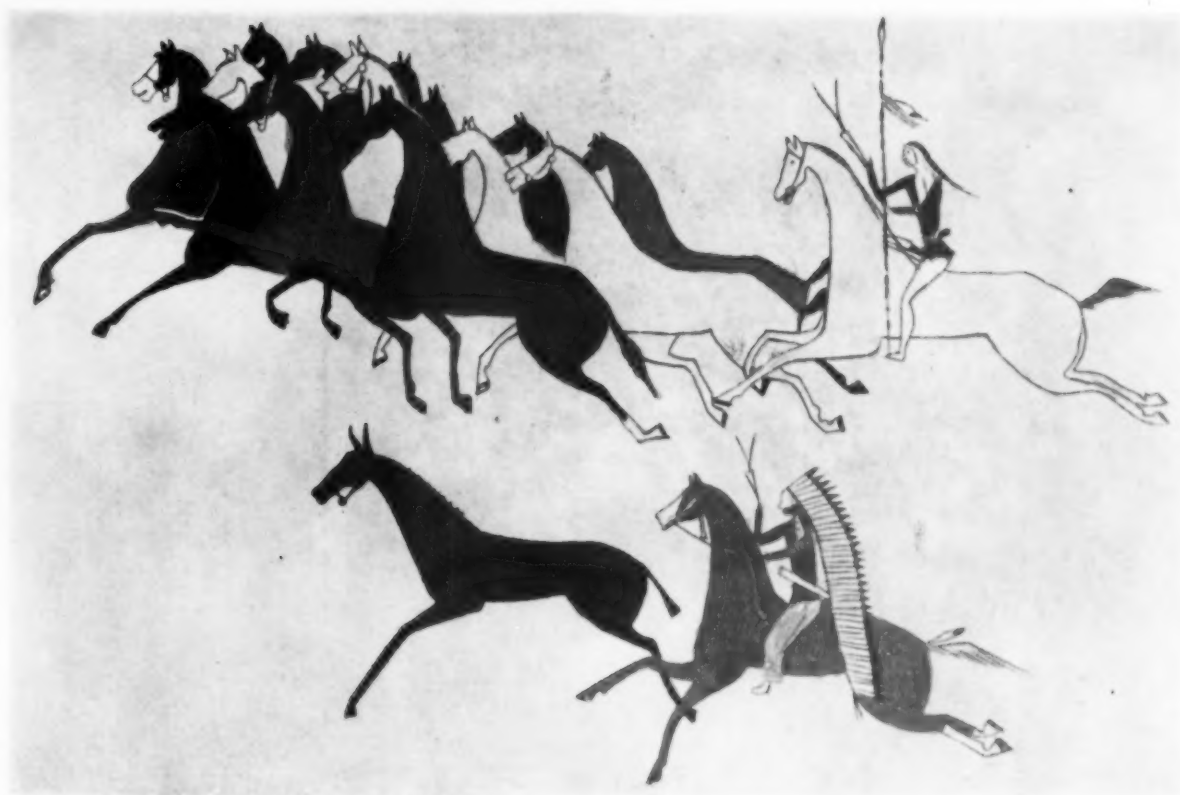
Rubbing from ancient  
Chinese Stone



Hittite Stone  
Carving

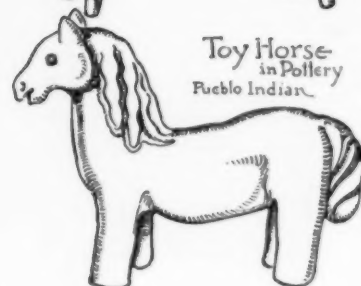
Hittite  
1200  
B.C.

Ancient  
Arapahoe  
Painting on  
Buffalo Hide



Modern Arapahoe Indian student Painting  
after seeing Buffalo Hide Paintings

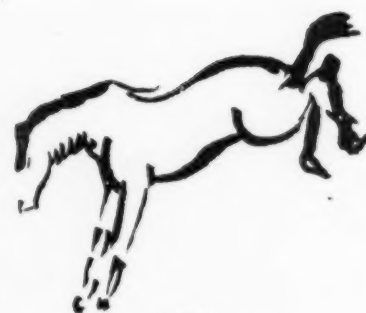




Opposite, a drawing of running horses by a twelve-year-old Austrian pupil.

Middle, running horses by a Sioux Indian boy.

Below, drawing by Kiowa Indian boy and two pen drawings from Poland.



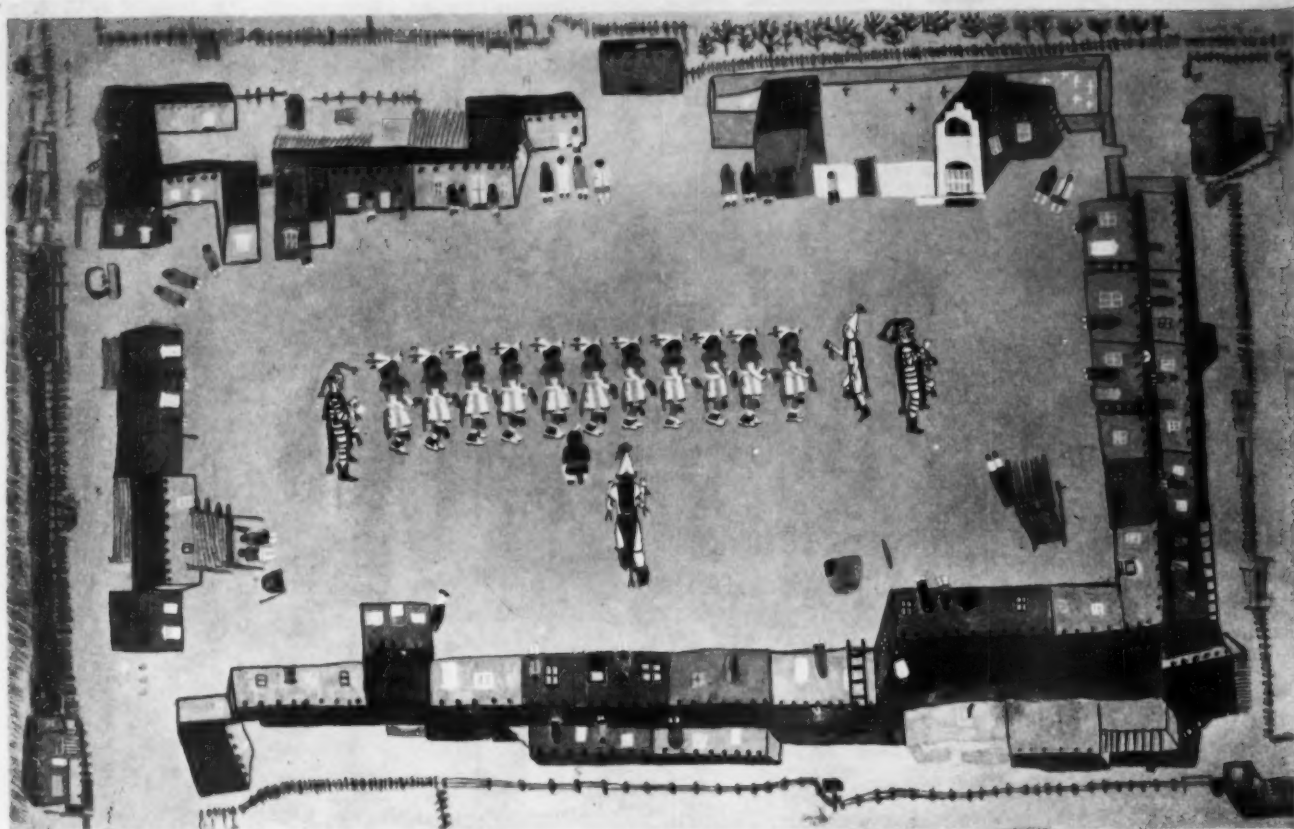
Polish



Youth and Horse—Hadrian's Villa, Tivoli, Italy

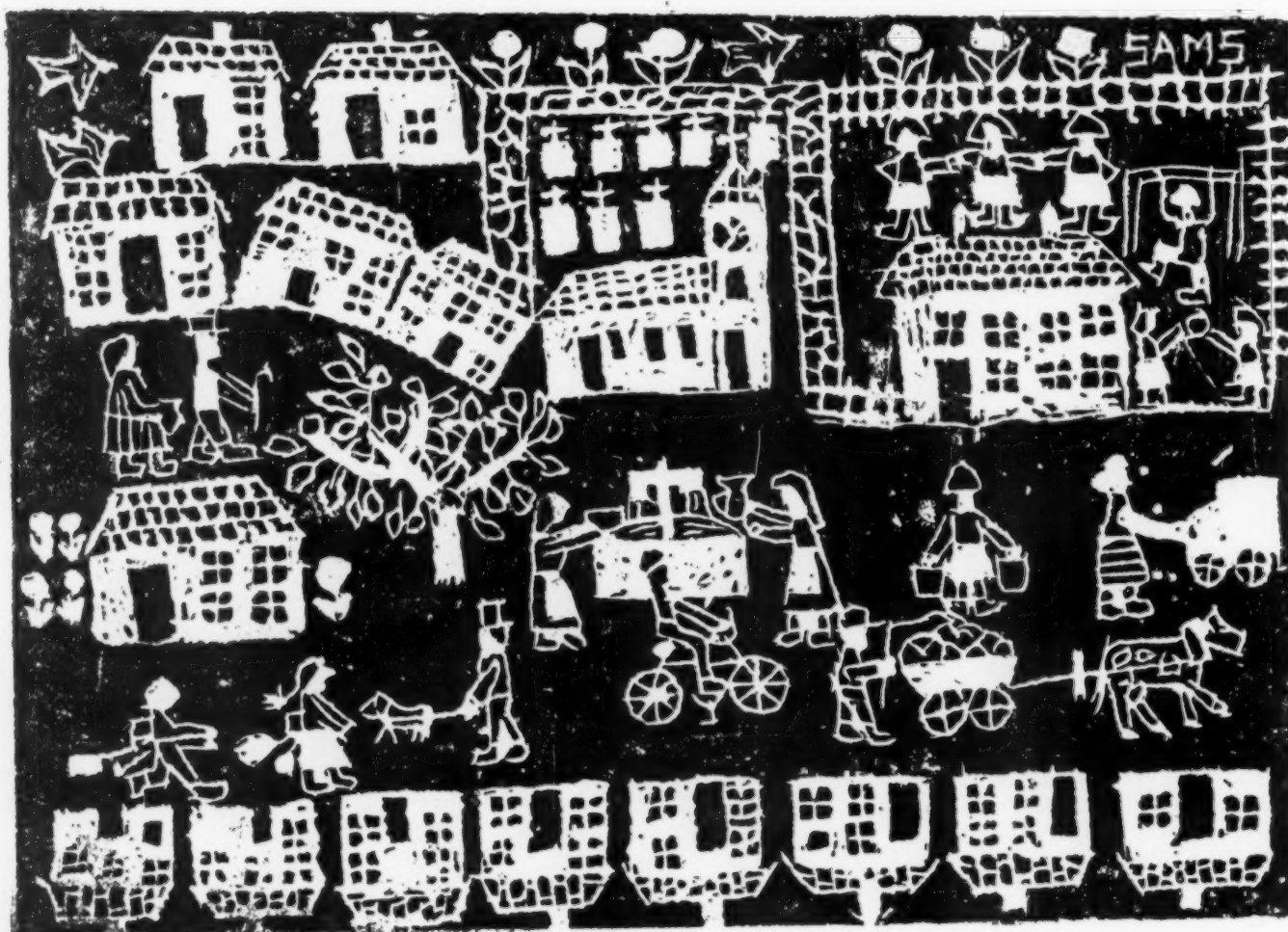


Assyrian Stone Carving



A drawing by a Tesuque Pueblo Indian boy depicting a scene of his village with an Indian Ceremonial dance taking place in the plaza.

Below, a village scene in Austria shown in a block print cut by an eleven-year-old pupil of the Vienna Schools. Received from the Vienna Schools.



What an interesting similarity in conception by two pupils, one in the Americas, the other in Europe? Note the same figure arrangements in relation to buildings in each picture

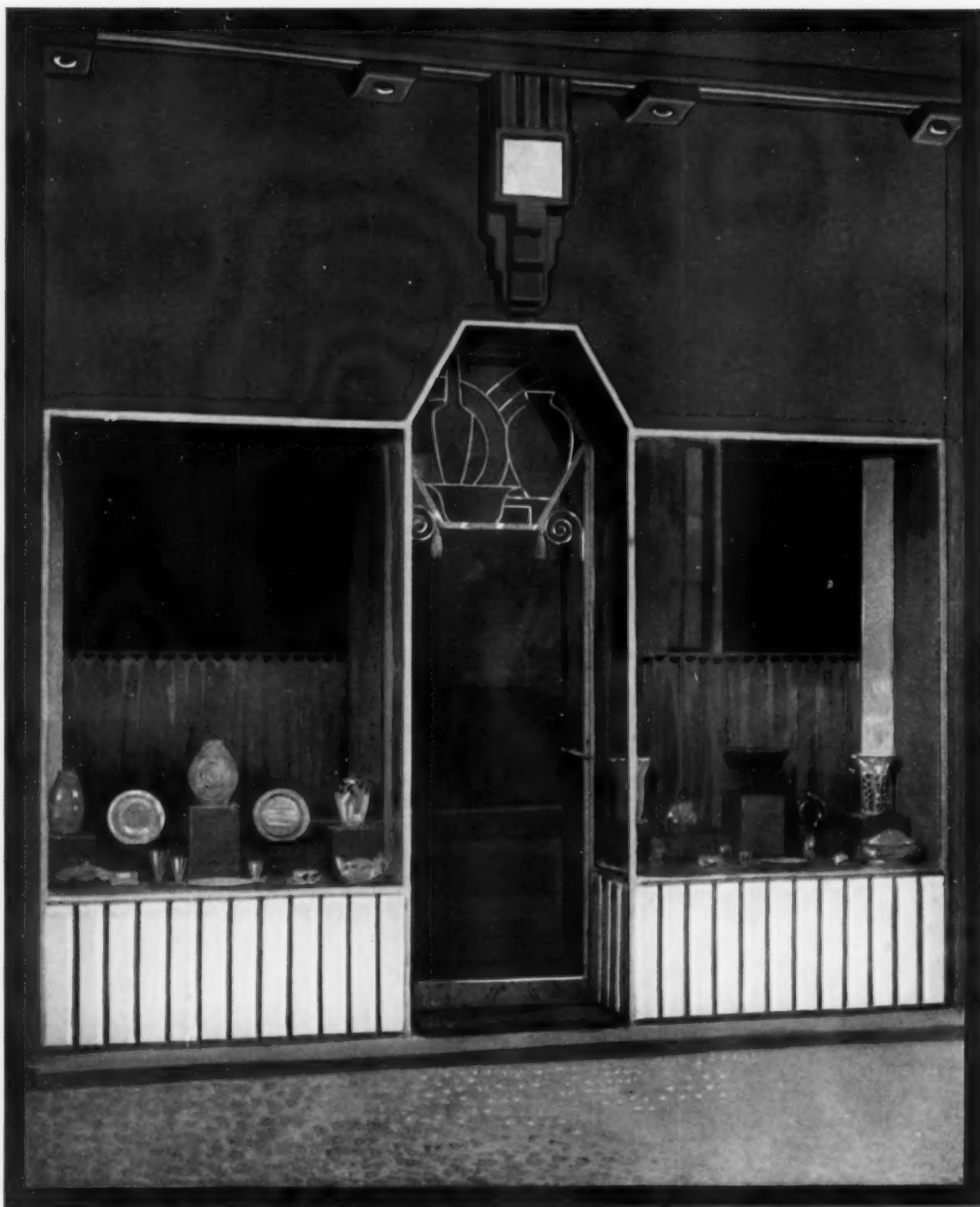




### **The BLACK PANTHER**

Decorative Aluminum  
Panel by Anton Blazek  
of Los Angeles, California

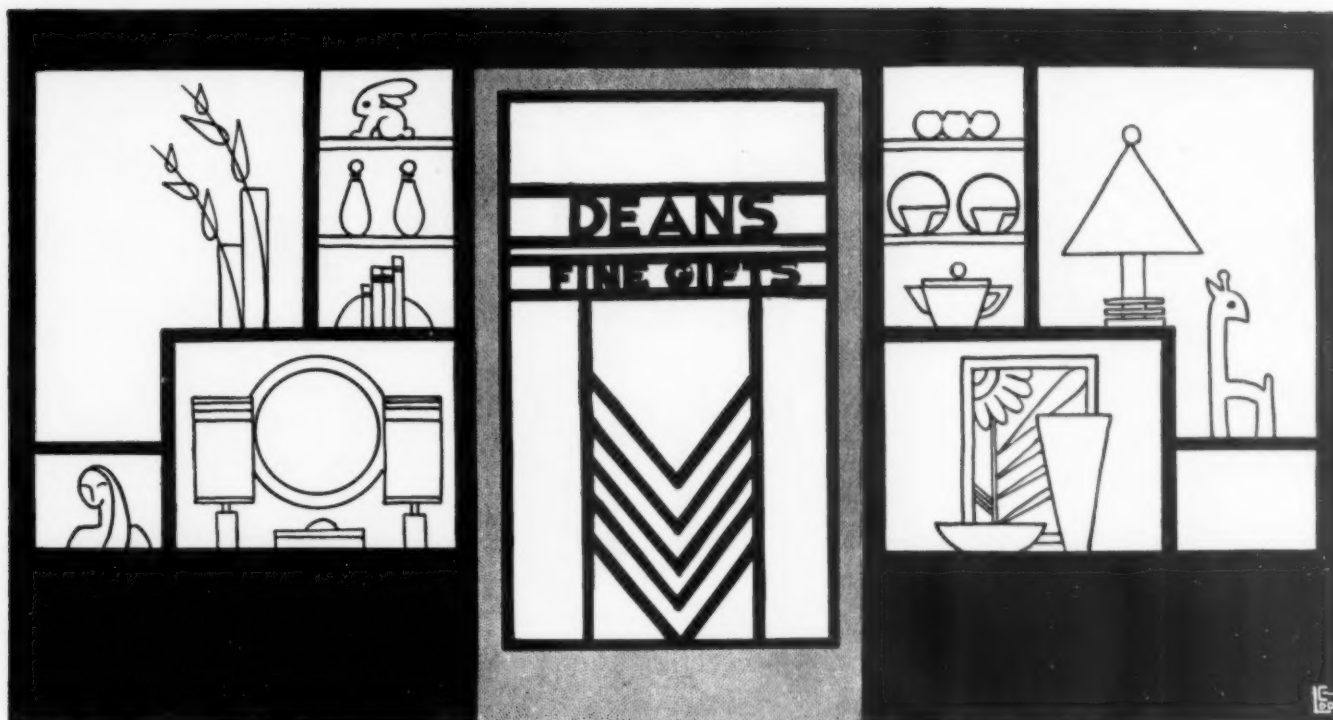
Metal surface burnished so as to  
produce reflectory scintillating  
and changeable light qualities



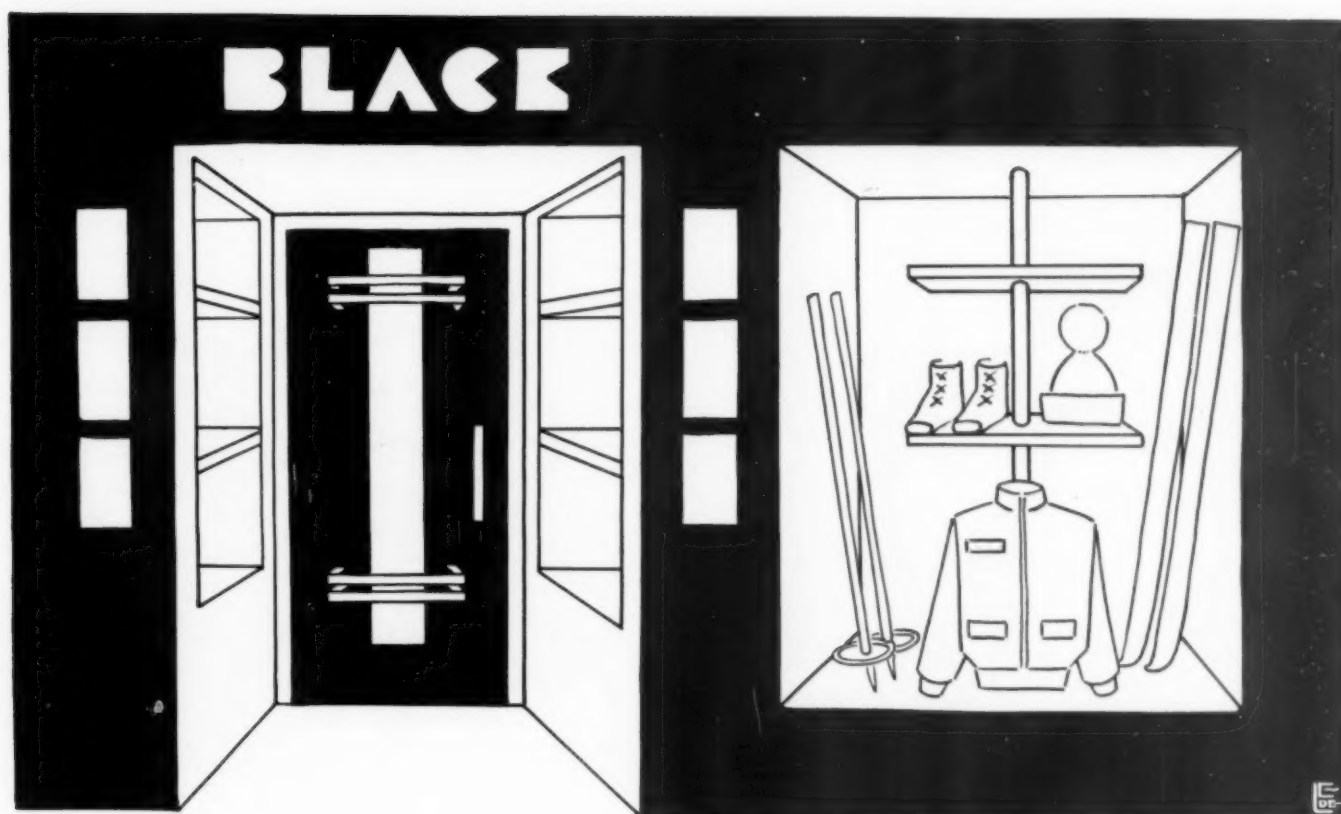
Courtesy of The Davis Press, Worcester publishers  
of Modern Art Portfolio "Building Exteriors"

### MODERN SHOP FRONT

A shop front in the moderne spirit in Paris. American shops need a more attractive planning. Some term the need "face lifting." For an interesting boy's art problem let them design shop fronts

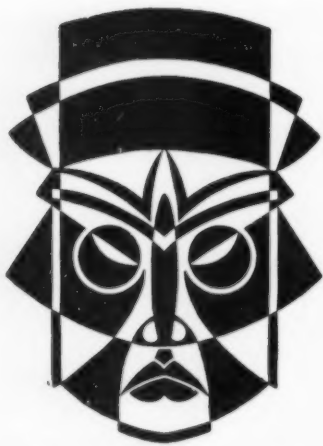


Students will enthuse in planning new store front ideas selecting as subjects home town shops and store fronts



An excellent classroom problem to stimulate interest in civic beauty is the designing of attractive store fronts.





Design by Betty Minnes

The designing of a mask in a decorative manner and its use afterward as a repeat motif was the interesting project used in the class in Design directed by Roi Partridge, Director of Art Department, Mills College, California



This mask was first designed singly and then with a few changes used in the all-over pattern above. Designed by Martha Patterson.



Design by Jean Poole



## Instruction in "Oils" Now Practical in High Schools

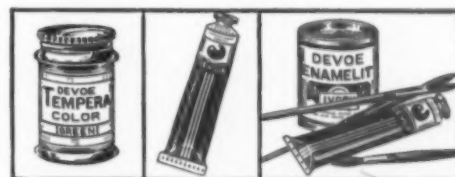
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enthusiastic users of Problem and Idea Portfolio No. 4 (published by The American Crayon Company) which contains many simple craft projects involving characters familiar and attractive to children. This portfolio has recently been added to the popular series of Problem and Idea Portfolios Nos. 1, 2, and 3 for Lower, Upper, and Advanced Grades respectively, and offers the teacher who has had no art training the opportunity of using the designs as patterns; and it offers the art teacher also ideas and suggestions which may be used in a creative way.

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(Continued on page 14-a)

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## OUR COMMUNITY

(Continued from page 309)

a reward. The class was so large that there was no place at the tables to work, so they placed their papers over newspapers on the floor or worked on the display board. They blocked their figures in with white chalk, made corrections when necessary, outlined their drawings with crayons, erased the chalk lines, planned harmonious color schemes, colored the figures and drew appropriate backgrounds.

• The baker wears a white uniform and cap, and the background is made up of shelves which contain cakes, pies, cookies, and bread in colored wrappings. The grocer wears an orange-colored smock. In the background we see bottles of milk, shelves of canned goods with appropriate labels, and a basket of apples. The conductor is dressed in a uniform, and in the background is a street car and tall buildings which suggest a city. The policeman, assigned to each school in our city is a familiar friend to all of the children as he watches them safely to and from school. He is dressed in a dark-blue uniform, and the traffic officer is dressed in a blue uniform with white cap, gloves and leggings, and also stands in front of tall buildings with his motorcycle.

• The best of the 12 by 18 inch drawings were used in the home room as a border or in booklets, while the larger drawings hung in the hall exhibit for the remainder of the year.

• This problem is one which can easily be done in any school. The pupils were very happy and enthusiastic over their work. We considered it very worth while because of the co-operation gained, the imagination and creative ability developed, and the added understanding and interest gained in the work of the home room while studying "Our Community."

## PASTED PAPER PICTURES

(Continued from page 310)

leadership to a friend whose greater ability they recognized.

• The pupils progressed enthusiastically and their pleasure in the undertaking was most apparent. Interest increased as the color was applied. The teachers hastened the work, for the time of the exhibit was near. A few of the titled pictures, completed just before the display, were hung. It was remarkable how closely they resembled hooked rugs.



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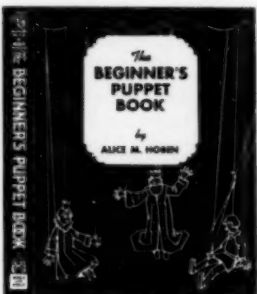
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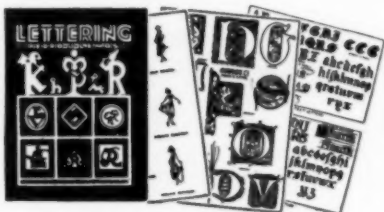
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• Afterward the superintendent requested the pictures as a decoration for his office. The pupils felt this an added incentive to finish the work so well begun, and nine successful pictures were finally completed. Nearly three months were spent by the special groups on each composition. The remainder of the classes did the usual amount of work during the time, and helped occasionally on the posters.

• As a permanent decoration was not the object at the beginning, it was rather an undertaking to mount the large sheets on building board, but eventually it was accomplished at the high school. A light coat of varnish was employed to prevent fading, but it darkened the color most unpleasantly. At last, in despair, the colors were retouched with waterproof poster paint, applied with a stencil brush. It meant more work for the pupils, but could not be detected when finished.

• Then the building board was trimmed in "shop" and the edges painted to match the black border. The nine displays were now ready to hang permanently in the school office.

• As group study, this was a valuable experience which involved much careful handling of materials. Friendly rivalry between groups encouraged progress in the work. Timid pupils, sharing in the united labor, gained confidence as their ability increased. Too, this unit was inexpensive, being composed entirely of materials to be had in every schoolroom: construction paper, paste and wrapping paper. Individual pictures might be planned if practical, but the check on carelessness which the children impose on one another in the group work, makes that method preferable.

## There's a Treat in Store for You in every issue of SCHOOL ARTS in the coming volume

Editor Lemos is planning a wealth of usable material, another Indian number and a Big Surprise Issue for June 1939

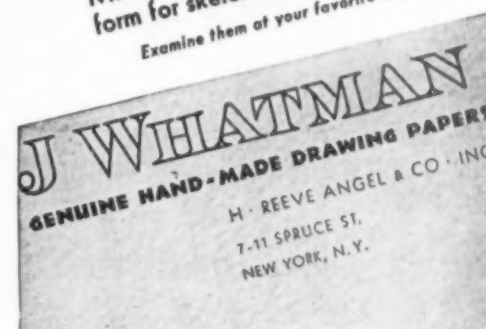
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To the readers of *School Arts*, the School Notebook Sheets published by the Metropolitan Museum of Art need no introduction. Two new sheets are now available, illustrating the American Revolution and the period of the early Republic. These sheets are planned primarily to be cut up and pasted into notebooks, but may, if desired, be used effectively for classroom display. Single sheets are 5 cents each, double sheets 10 cents each, with a mailing charge of 5 cents. The Revolution and The Early Republic may be obtained direct from the Museum or by writing for T.E.B. No. 1004 or No. 1005 respectively.

## NEW LETTERING BOOKS

Exponents and enthusiasts of lettering will find interest, inspiration, and worth-while teaching aid in the two new lettering books offered by the Jacob Stein Studios. Each is spiral bound for easy handling, the larger one carrying 25 pages of over 1,600 hand-lettered initials, the smaller containing 12 pages of lower case alphabets, 6 pages of numerals and 5 pages of balloons, borders and decorations. A practical aid to lettering, your students will soon get the professional "feel" and swing so necessary to good lettering, plus a keen appreciation of this difficult art.

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## CANAPE—A NATURAL ACCESSORY

At the Boston Convention of the Eastern Arts Association we were introduced to an interesting exhibit of natural accessories. The term "Natural accessories" refers to products of nature found in the fields, in the forests, and in the sea, which have been converted into fascinating and useful apparel accessories. The projects, called Canape, were originated by Warren C. Anderson, of

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Belmont, Mass., and consist of beautiful ornamentations in the form of buttons, buckles, pins, bracelets, etc., made from seeds and beans arranged artistically in little wooden dishes.

Of Canape, Dr. P. A. Vestal, Research Curator of Economic Botany at Harvard University, wrote Mr. Anderson: "You have combined a knowledge of the use and design of various plant seeds, with the urge to create objects of beauty. . . Teachers should welcome this idea for the educational and creative opportunities it presents."

Further information regarding this interesting new project may be obtained by asking for T.E.B. No. 1008.

#### ALLCOLOR SHEETS

For the teacher who prides herself on correct color values and tones, the Allcolor Company offers 362 different colored sheets printed accurately and annotated according to the Munsell System. Their first and simplest use is for colored cut paper work or as samples to be matched in costume designing, interior decorating, etc. The industrial and graphic arts classes will find them of value in advertising layouts and package designing. In short, the sheets may be used effectively wherever color is used since they are of tremendous assistance in securing the right areas or balance of color.

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## ART HELPS

Glass as an art surface for art craft purposes is becoming important. Many uses are made of it in the art centers of Europe and various mediums are now being created by our manufacturers toward simplifying the decoration of glass. One of these is "Etchall," a paste which etches designs on glass in two minutes. Tested on glass tumblers and on mirrors in our Test Shop, we found that borders and decorations cut in a simple adhesive foil covered with a paste, resulted in making attractive art glass craft from inexpensive glass objects. Monograms etched on ordinary water glasses make excellent individual types of gifts and there are possibilities of many practical gifts on glass, as etched designs on glass remain permanently.

I am glad to have received the Etchlin equipment, a kit of tools and material toward simplifying drypoint work on plastic. Everything needed but the printing press, but an old-fashioned clothes wringer may be used for the prints. The plastic plate received very easily the incisions made by the needles supplied, and the needles and scraper knife are held in a holder which easily grips each tool as needed. This equipment supplies the entire materials for the process, saving the time of the busy art teacher who would otherwise have to secure material from several distant sources. Several articles

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## NEW BOOKS

(Continued from page 5-a)

CONTOURS FOR COSTUMES, by Rose Netzgorg Kerr. Fairbairn Publishers, Waldwick, New Jersey. Price by mail, 28 cents.

A set of nine up-to-the-minute contours of young women's figures to be used by students in designing individual costumes in Arts, Clothing and Sewing Classes.

THE BEGINNER'S PUPPET BOOK, by Alice M. Hoben. Noble & Noble, Publishers, Inc., New York City. Price, \$2.00.

This book tells in simple language how to make string and hand puppets, how to dress and manipulate them, how to build the stage and its furniture, and how to get the best lighting effects. In short, it covers all that you will need to know, and in addition there are five plays included in the book.

It is a book that will appeal to boys and girls as well as being an excellent guide to the teacher. The author, Alice M. Hoben, is a teacher whose enthusiasm for puppetry has grown out of her experience with her own pupils, and she has compiled a book that will be most valuable to all interested in this subject.

The book contains many unusually fine large photographic illustrations, and also many clear and easily followed construction drawings. There are 150 pages, and it is 7 by 9 1/4 inches in size.

HIGH SCHOOL TEACHERS' METHODS, by Charles Elmer Holley, Ph.D. Garrard Press, Champaign, Illinois. Price, \$3.00.

This book gives a comprehensive view of the field of secondary education. It was inspired by the problem of teaching a class of prospective teachers in high school methods. The material was compiled in an unusual way, and the book presents a new approach to a subject about which there are many contradictory ideas and practices. It will be useful as a reference text for years after a teacher has taken his methods course.

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The book contains 80 pages, and is 7½ by 10 inches in size.

\* \* \*

**SANDRO BOTTICELLI**, by Lionello Venturi. Oxford University Press, New York. Price, \$3.00.

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SEPTEMBER 1937 to JUNE 1938

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